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ABSTRACT

The 12 model assignments presented in this booklet are designed to help secondary-level students become more skillful and knowledgeable readers and to encourage the appreciation of literature. Each assignment provides a general objective, a product that the student is to create, a list of concepts and skills necessary to complete the assignment, a checklist for students to follow, a list of educational objectives which are specifically related to students' actions during the course of the assignment, suggestions for extending the assignment, and an example of a form or an excerpt from a text which can help students complete the assignment. Options are described for using these resource materials as class projects or as independent study assignments. Exercises include reviewing the dominant elements of setting (using haiku), identifying an episode in a novel or biography which lends itself to dramatization (using reader's theater), demonstrating understanding of technical language in a nonfiction book (using a crossword puzzle), and so on. (KS)

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Scrip and Scrippage

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Instructional Planning Division
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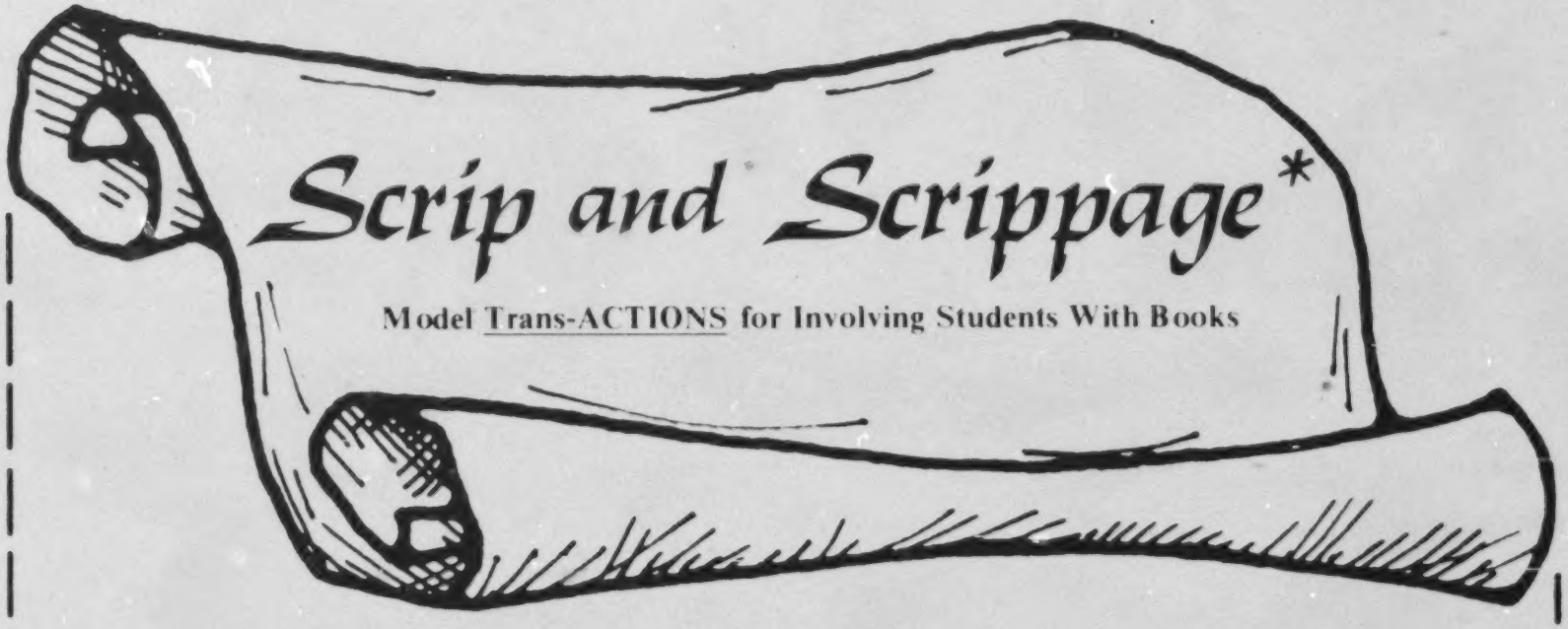
Office of the Los Angeles County Superintendent of Schools

1976



Scrip and Scrippage*

Model Trans-ACTIONS for Involving Students With Books

Touchstone:

" Come shepherd,
let us make honorable ~~retreat~~ advance,
though not with bag and baggage,
yet with Scrip and Scrippage."

*As You Like It.

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1976

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A Word to Teachers

Scrip and Scrippage is a "satchelful" of model resource material for you. It can help you involve students with books. It can help students enter the world of literature and thus become more skillful and knowledgeable readers. It can involve them in writing and speaking about literature as well as reading it. Scrippage expands twelve ideas from *Trans-ACTIONS*, which was published in 1974, into complete model assignments. These can be used in two ways: (1) for an assignment for the entire class, which you guide; or (2) for independent study, in which you contract with individual students. The section on Options provides step-by-step directions for use with either approach.

The Scrippage for each assignment has several points in common.

1. A General Objective
2. A PRODUCT that the student must create
3. A list of CONCEPTS/SKILLS that will be needed to complete the assignment and which may require special lessons (See page 2, Step Two)
4. A PROCEDURE or checklist for the students to follow as they work through the process
5. An itemized list of enabling objectives glossed in the left margins to explain what the students are actually doing as they go through the assignment
6. A suggestion for an EXTENSION beyond the specific assignment given in the Scrippage
7. An example of a form or an excerpt of a text to help the students complete the *Trans-ACTION*

Scrip follows these 12 detailed *Trans-ACTIONS*. This section includes some additional forms around which other *Trans-ACTIONS* can be built. We leave the Scrippage up to you. Also included are some ideas for classroom management: several ways in which students may keep records of the books they read and a plan for organizing individual teacher-student conferences.

Scrip and Scrippage is intended to encourage students to get involved with and learn from books. In the process they should not only gain in their use of language skills, but also enjoy what they have done. We hope our "satchelful" of *Scrip and Scrippage* will help you to individualize and personalize instruction.

Roger Hyndman

Julia M. Gottesman

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OPTIONS FOR USING Trans-ACTIONS

WHEN THE ENTIRE CLASS DOES THE SAME Trans-ACTION, BUT EACH STUDENT HAS READ A DIFFERENT BOOK . . .

STEP ONE: *Select the Objective and Prepare a Model*

Identify the particular objective and select the assignment appropriate for your students.

Do the assignment yourself; actually construct the product, thereby creating a MODEL for your students.

When you introduce the *Trans-ACTION* assignment to the class, share your MODEL:

- to demonstrate how to talk about the product and about the book upon which it is based
- to emphasize the specific concepts/skills that your class needs to learn

Teach the specific concepts/skills your class needs to learn in order to complete their individual products.

STEP TWO

STEP TWO: *Teach a Literacy Concept or Language Skill*

Prepare a short assessment to determine the extent to which your students can understand the concepts/skills involved in the *Trans-ACTION* and can apply them to specific examples.

Select the concepts/skills you wish your students to learn.

Ask students to read a story in common, either silently to themselves or aloud in small groups.

Teach a directed lesson on the concept/skill to the whole class using a short story, language book, or teacher-prepared material. Point out that students will be applying this concept/skill to their individual reading.

After teaching about the concept/skill, ask students to

- use the concept/skill in a written response
- discuss and compare their responses in small groups, learning from each other.

STEP THREE

STEP THREE: *Conduct a Class Workshop*

Distribute a copy of the *Trans-ACTION* assignment and copies of the necessary forms.

Review the *Trans-ACTION* with the class, establishing the criteria for evaluating the product.

Set aside at least two class periods as WORKSHOPS in which students work on their products to stimulate each other's imaginations and interpretations of the assignment.

Establish a due date for the finished products.

As students work on their products, you design an evaluation form for the product, incorporating the criteria that you and your students have agreed upon.

STEP FOUR

STEP FOUR: *Evaluate Both the Products about Books and the Process of Interacting*

Using the form you prepared, ask each student to write an evaluation of two other products made by his/her peers.

Ask students to meet in their assigned small groups to talk about their products, modeling their discussion after your demonstration.

After each student has had an opportunity to talk, ask each small group to identify one product that was particularly interesting or outstanding.

Ask the students whose products were identified to form a panel to present their products and talk about their books to the whole class.

"Publish" as many products as possible by using the bulletin boards or by displaying the products on tables.

Finally, ask each student to evaluate the entire process by writing a paragraph explaining what have been the most beneficial aspects of this process that includes

- *reading the book*
- *talking/listening in small groups*
- *learning a specific concept/skill*
- *sharing examples with the whole class*
- *completing a product*
- *evaluating other students' work*
- *working in class on the product*
- *writing an evaluation of his/her own work.*

WHEN A Trans-ACTION IS USED FOR INDEPENDENT STUDY . . .

Review the steps in the Contract (p. 7) with the student.

Select an appropriate *Trans-ACTION*.

Identify the concept/skill that the student needs to study and the reference or text that will assist him/her.

Select two students to serve as members of a Review Committee and explain their responsibilities:

- assess the student's completed *Trans-ACTION* product and study notes
- write commentaries about the product and study notes, identifying specific strengths and offering positive suggestions.

Set a specific date for completion of the Contract.

Finally, ask the student to submit the following as evidence of completion of the Contract:

- the *Trans-ACTION* product
- written comments by each member of the Review Committee
- the student's study notes based upon the concept/skill
- a written statement by the student evaluating the entire experience, explaining what were the most beneficial aspects of the assignment and/or making suggestions for modifications of the process.

Contract for Independent Study

I, _____, agree to complete Trans-ACTION #_____, the General Objective of which is to _____. The Product for this assignment is to be based upon _____ by _____.
Title of Book *Author*

I will review and extend my knowledge of the specific Concept(s) and/or Skill(s) needed to complete the Trans-ACTION:

Concepts/Skills	*Language Text or Other Reference*	*Pages*
_____	_____	_____
_____	_____	_____
_____	_____	_____

The following students have agreed to serve on my Review Committee:

(1) _____ (2) _____

As evidence of completion, I will submit on or before _____ the following:
(Date)

the Product itself,
written comments by my Review Committee evaluating my work,
my study notes including data sheets and other evidence of study,
my written evaluation of what I have learned from this entire Trans-ACTION.

The terms of this CONTRACT may be amended by mutual agreement of both the parties participating in it.

APPROVED AND ACCEPTED

_____ _____
(Student's Signature) *(Teacher's Signature)*

_____
(Date)

SCRIPPAGE FOR MODEL Trans-ACTIONS

General Objective:

1 Identify the Locale Over Which Much of a Significant Action Moves

CONCEPTS/SKILLS

to be taught . . .
- setting
- inferring (inferences)
- spatial relationships - simple *map-sketch*
- bibliographic form

to be developed through . . .

PROCEDURE: *A checklist for students*

Step one: Organizing information

Selecting a particular setting

Review the book that you have read, and identify a particular setting important to the action.

Citing words from the text

Use the data sheet (p. 11) to list author's words or groups of words that identify various aspects of the setting.

Making inferences

Determine the time and place of the setting, if it is not given, by interpreting clues in the text. Cite the clue and your inference on the data sheet.

Step two: Composing a visual interpretation.

On the form (p. 12) for your *map-sketch*, record the time and place of the setting.

Recording bibliographic information

Record the bibliographic information on the lines at the bottom of the page, observing closely the form and the punctuation for a bibliographic notation:

Following a given form

Last name of author, first name. Title. Place of publication: publisher, year of publication, page reference.

Visualizing relationships and details of setting

Using the information you compiled on the data sheet, sketch or draw the setting to show the relationship of various aspects of this setting and important details. The purpose is to visualize the setting, not to demonstrate artistic talent. Begin by sketching in the large and / or important areas, and then add details.

Identifying aspects of setting

Label the various objects or landmarks, especially those that are difficult to draw.

Step three: Attach the data sheet to the *map-sketch*.

EXTENSION:

Write a composition that explains the importance of this setting to the action and to the underlying theme of the book.

_____

Student

DATA SHEET: SKETCH OF SETTING

Bibliographic information:

Author: _____ Title: _____

Place of publication: _____

Publisher: _____

Date of publication: _____ Page reference: _____

Details of setting given in the text:

List specific words and groups of words that tell about the setting. Think of the setting as what would be photographed if this part of the story were to be filmed. Include people if they are not characters but function as part of the panorama; e.g., people eating in a restaurant, or people walking across a bridge.

Include words that show relationships; e.g., in "The Gift" from *The Red Pony*, Jody walks "up the hill in back of the house . . . through the chicken yard . . . through the large vegetable patch where green corn was . . . to the sagebrush line where the cold spring was . . .".

_____ _____

_____ _____

_____ _____

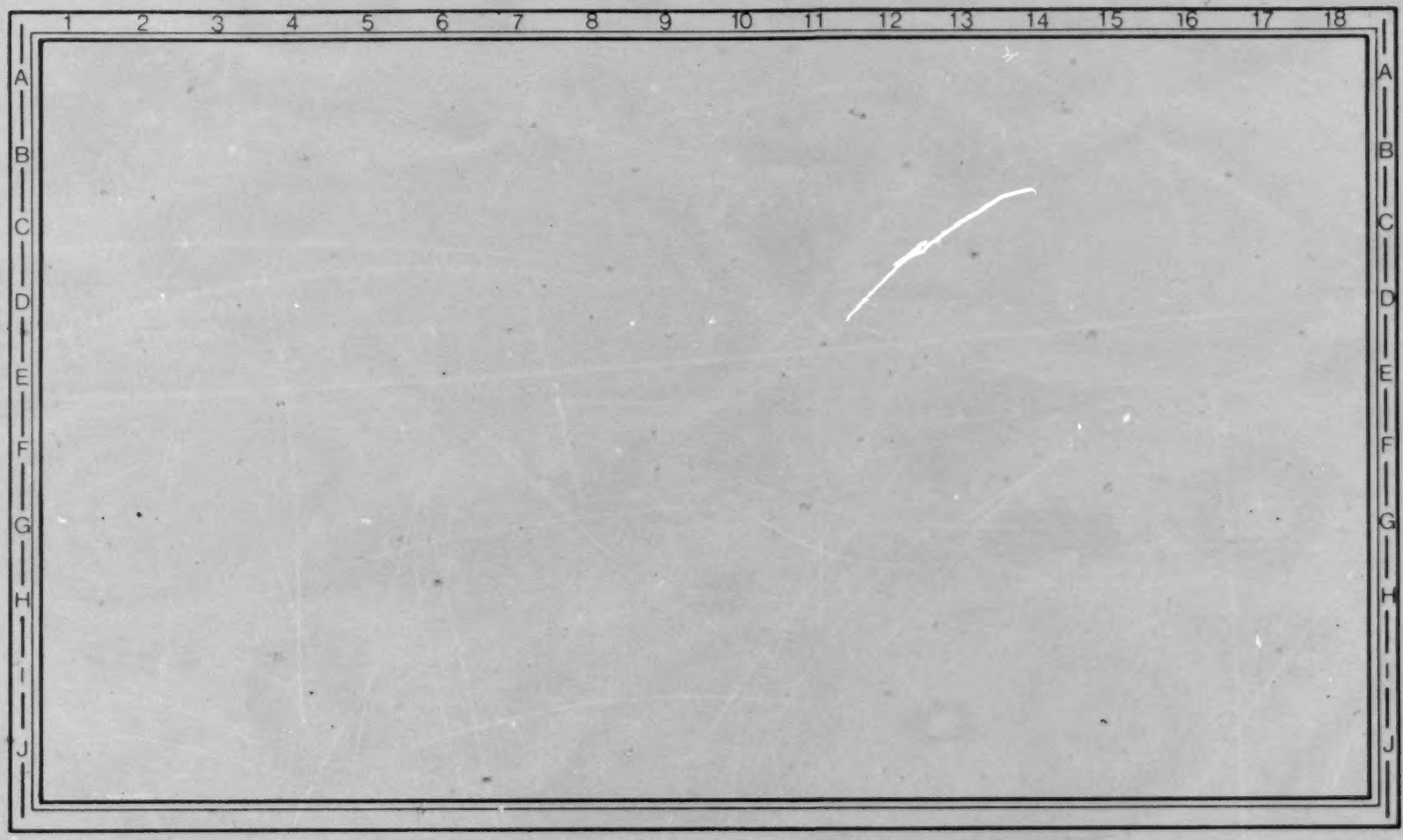
Details of setting inferred from the text:

When specific information about time (hour of day, month or season, year) and place (community, country) are not given, then clues in the text must be used to infer the time of this particular setting in the story. In the example above, "green corn was higher than his head" suggests it was late summer, probably August. Record clues from the text and note your inference as to the time and place.

Clue from Text	My Inference
_____	_____
_____	_____

Student

MAP-SKETCH OF SETTING



Bibliographic Information

General Objective:

2

Review Dominant Elements of Setting

CONCEPTS/SKILLS

to be taught . . .
- setting
- haiku (form and purpose)
- imagery
- connotation
- synonym

to be developed through . . .

PRODECURE: *A checklist for the student*

Step one: Recognizing setting in *haiku*

Reviewing (or learning) the haiku form

Study the two examples of *haiku* below that are based on settings from two novels. A *haiku* is a form of Japanese poetry that consists of three lines: the first line contains only five syllables, the second line seven syllables, and the third line five syllables. The *haiku* tries to capture through word imagery the mood or feeling that a scene or natural setting has aroused in the writer. Most *haikus* focus on one or two images that suggest time of day, season, physical place, and the "specialness" of the scene to the writer. The sound and meaning of every word add to the total effect. In each of the poems, note how each word suggests one or more sensory images.

Identifying elements of imagery

Pale moon bears witness
To a savage Yukon scene;
Scarlet stains on snow.*

The heath clothed in crape,
Driving rain and gnawing wind...
A lone woman waits.**

Comparing for critical analysis

Read or listen to the reading of the original passages from the books upon which these *haikus* were based. Note which words were "borrowed" from the book's author and which words were chosen by the poet. How closely did your first interpretation of the *haiku* match the setting of the original work?

* Jack London, *Call of the Wild*, Chapter 3, "The Dominant Primordial Beast."
** Thomas Hardy, *Return of the Native*, Book 5, Chapter 7, "The Night of the Sixth of November."

Step two: Compiling ideas for a *haiku* on setting

Recognizing elements of setting

Select a key scene from your book in which setting is important.

Reviewing for concrete details

Re-read the entire passage or chapter, and make a list of all the words or groups of words that help you visualize the setting.

Making discriminating choices among words

Review your list of descriptive words or phrases, and underline the ones you want to keep for your *haiku*.

Categorizing word choices

Using your *haiku* data sheets, (p. 16, 17) place the words from your list under the appropriate categories. Add your own words and phrases that you think convey similar images and feelings about the scene.

Selecting key ideas

Choose two or three categories (images) that are most important to visualizing the setting you have chosen from the book.

Writing a haiku

Arrange your choice of word images, in the form of a *haiku*, on the rough draft lines of the data sheet. Revise and shape your lines until you are satisfied that you have created a vivid sensory impression of setting -- one that suggests much more than it says.

Step three: Completing an impression of setting

Exercising color psychology

From the choices of colored paper provided by your teacher, select a color appropriate to the "mood" of the setting of your *haiku*.

Following directions

Print or write the final form of your *haiku* on the sheet of paper. (Optional: Illustrate the *haiku* with an appropriate symbol or picture.)

Place your name in the lower right-hand corner; record the author and title of the book in the lower left-hand corner of your paper.

Clip your data sheet to your final copy.

EXTENSION:

In a paragraph or two, explain how each word in your *haiku* relates to (and suggests the total effect of) the setting in the author's original scene.

—or—

Write a literary explication of your *haiku*.

_____

Student

DATA SHEET: SETTING AND HAIKU

Author: _____ Title: _____

Chapter and/or pages: _____

Re-read the passage you have selected from your book, and list words or phrases under the categories below. Add words that you feel convey similar ideas. Some words may appear under more than one category.

	WORDS FROM THE BOOK	SYNONYMS
Time of Day:	_____	_____
	_____	_____
	_____	_____
Time of Year: (Season)	_____	_____
	_____	_____
Physical Place: (country, actual place)	_____	_____
	_____	_____
	_____	_____
"Specialness" of this Setting:	_____	_____
	_____	_____
	_____	_____

Compose your haiku on the lines below:
Rough Draft:

_____ (five syllables)

_____ (seven syllables)

_____ (five syllables)

Final Form:

_____

_____

_____

General Objective:

3

Review Important Aspects of Character, Plot, and Setting

CONCEPTS/SKILLS

to be taught . . .

description
setting (time and place)
point of view

to be developed through . . .

Citing the bibliographic information

Identifying an aspect of setting

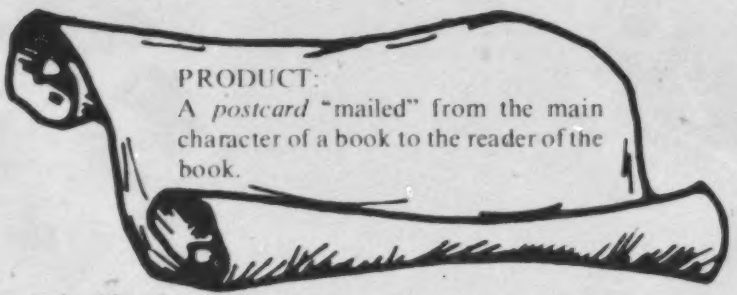
Writing a vivid descriptive statement(s) from third person point of view

Following the correct form of address

Empathizing with character

Using language appropriate to character and situation, expressed in first person singular point of view

Interpreting the action of the main character



PRODUCT:
A *postcard* "mailed" from the main character of a book to the reader of the book.

PROCEDURE: *A checklist for students*

Step one: Creating an appropriate carrier of the message

Record the author and title of the book in the appropriate space on the *postcard* form.(See p. 20).

Draw a picture or paste a magazine illustration(s) on the back side of the *postcard* to suggest an important place depicted in the book.

Describe this place from an objective point of view, using the lines at the bottom of the message side of the card. See any postcard for examples.

Step two: Sending an effective message

Address the card to yourself, writing your own name and address in the appropriate space. Imagine you are a friend of the main character and the receiver of the *postcard*.

Now pretend you are a principal character of the book that you have read. How does she/he usually speak? What is his/her usual reaction to people, places, conflict?

Writing as the main character (using first person singular), compose a message to your friend (you) that tells the main character's reaction to an important happening in the book.

Selecting specific details of setting

"Postmark" your card by using the time and place that would be appropriate for the main character to use (setting of a scene or the novel).

Illustrating an aspect of setting

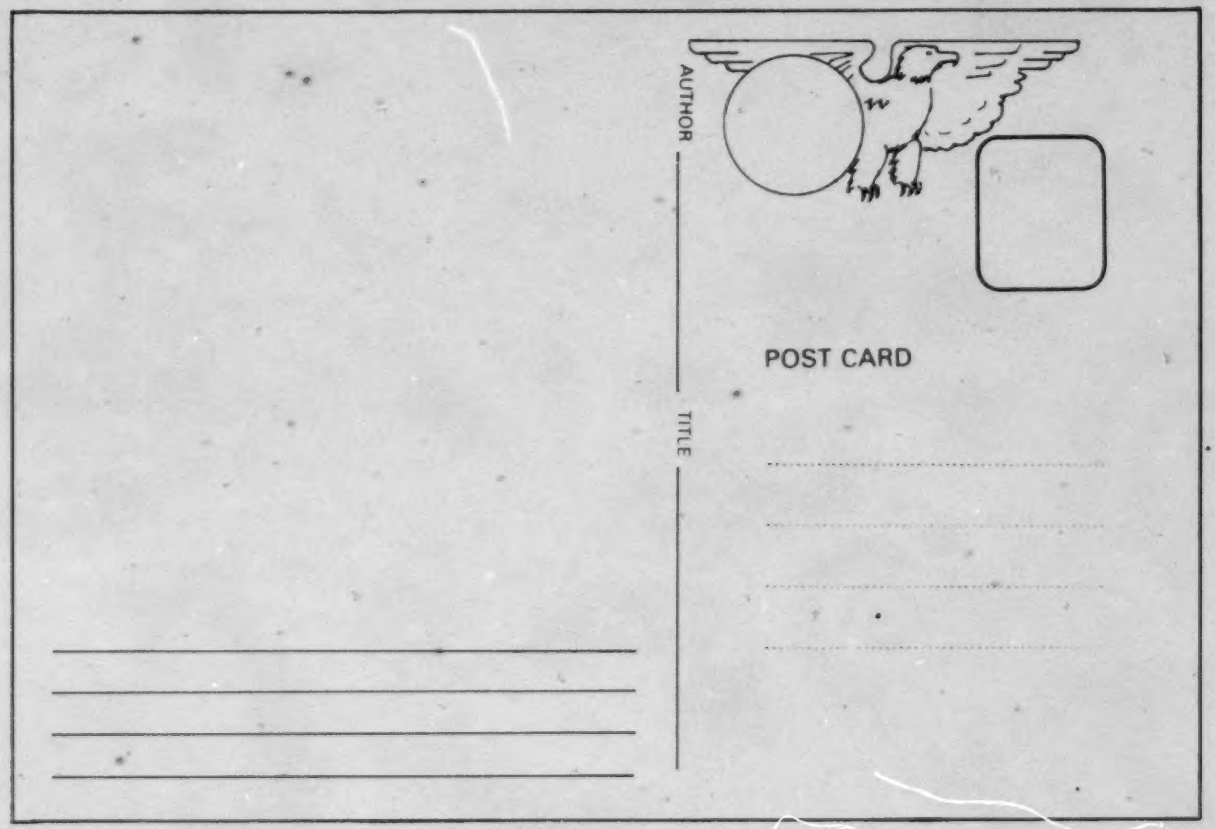
Draw a "stamp" that would be appropriate to the world of the book or create one by cutting to stamp-size a magazine picture.

EXTENSION:

Design two *postcards*, the first from the early part of the book, and the second from the last part of the book.

Show by the messages, the illustrations, the "postmarks", and stamps some change in the main character.

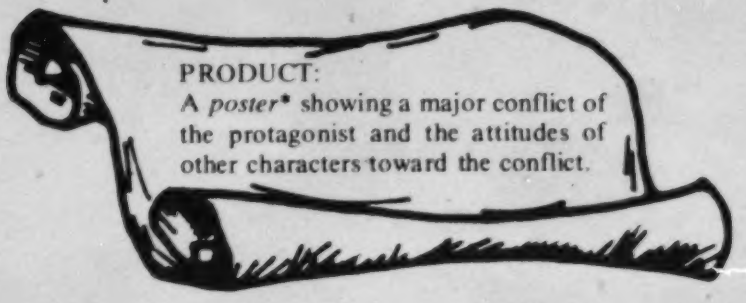
POSTCARD



General Objective:

4

Identify the Major Conflict of the Main Character


PRODUCT:
A *poster** showing a major conflict of the protagonist and the attitudes of other characters toward the conflict.

CONCEPTS / SKILLS

to be taught . . .
- protagonist
- punctuation of book titles, quotations, and ellipses
- conflict
- attitude
- symbol(ize)
- narration
- dialog

to be developed through . . .

PROCEDURE: *A checklist for students*

Step one: Collecting data for the poster

Reviewing the text

Review your book carefully, re-reading sections to identify the major conflict faced by the main character or protagonist.

Taking notes

As you review your book, take notes, recording possible ideas and their page references.

Identifying dialog and/or narration revealing the attitude of characters

Locate narration or dialog in which the protagonist expresses an attitude about the conflict.

Locate narration or dialog that expresses the attitudes of two subordinate characters about the conflict.

Writing a summary statement

Summarize in one statement the conflict that the main character faces.

---

*Based on an original assignment by Sue Quinn, Emerson Junior High School, Administrative Area D, Los Angeles City Schools

Step two: Assembling the *poster*

Design your *poster*, following the suggested format (p. 23).

Punctuating book titles

Record your name, the book title and author in the appropriate spaces.

Illustrating aspects of character

Cut pictures from magazines or draw your own illustrations that suggest the appearances, ages, and physical features of the characters.

Punctuating quotations using ellipses

Quote the narration or dialog for each character, punctuating correctly and using ellipses to show the deletion of unnecessary parts of sentences.

Citing the text

Cite page references for the quotations.

Identifying an appropriate symbol

Draw a figure or object in the upper part of the page that stands for or represents the conflict.

Stating the conflict

Write a summary statement of the conflict within or near the drawing.

Identifying relationships of the characters

Designate who the characters are and state in one or two words their relationships; e.g., a friend, daughter, roommate.

EXTENSION:

Write an expository paragraph interpreting the conflict.

_____
Student

_____ by _____
Title *Author*

The Conflict

Main Character

" . . .

. . ." Page ___

Subordinate Character

" . . .

. . ." Page ___

Subordinate Character

" . . .

. . ." Page ___

General Objective:

5

Review the Essential Elements of a Major Episode

CONCEPTS/SKILLS

to be taught . . .

dialog
episode
character relationships

to be developed through . . .

Citing bibliographic information

Observing visual details

PRODUCT:
An original *comic strip* page that highlights a significant action in the book.

PROCEDURE: *A checklist for the student*

Step one: Organizing information

Use two blank *comic strip* forms (p. 28), one for a worksheet and one for the final product.

Record the author and title of the book upon which your *comic strip* is based in the appropriate spaces at the top of the form.

Compare the visual details and dialog in the two professional comic strip examples on the next page. Note the comments on the ways of visualizing action.

REX MORGAN, M.D.

Dal Curtis

WE WERE LUCKY, BRICE / CARL HAD THE LOADED SHOTGUN RESTING IN HIS LAP / HE WAS DOZING AND CHRIS STARTLED HIM / THE GUN DISCHARGED /
FORTUNATELY, SHE WAS STANDING TO ONE SIDE AND ONLY CAUGHT A FEW OF THE PERIPHERAL SHOT / THE WOUNDS ARE SUPERFICIAL /
BRADLEY EDGINGTON 5-22
I'VE TALKED TO A PSYCHIATRIST / I'M SURE THE AUTHORITIES WILL PERMIT US TO HOSPITALIZE CARL / IF IT'S A HYPOMANIC EPISODE, AS WE SUSPECT, HE CAN BE HELPED BY LITHIUM---AND LEAD A NORMAL LIFE /

- Past action — only one speaker in all three frames, telling about something that has already happened.
- Good illustration of the setting — Frame 1: books and desk; Frame 2: exterior of the office; Frame 3: further details of the office.
- Good placement of characters — Frame 1: medium "view" introduces two characters and shows concern of listener (Brice); Frame 3: shows full view of speaker and maintains importance of listener.

MARY WORTH

Saunders and Ernst

YOU'RE LATE, BYNUM! AGAIN!
YES, WELL··· I··· I HAD A FAMILY MATTER TO DEAL WITH··· AT HOME, MR. FACKLEY!
I'VE HAD THE FEELING RECENTLY THAT YOUR WORK WAS SUFFERING! IS SOME··· AH··· PERSONAL PROBLEM BOTHERING YOU?
NOTHING THAT I CAN'T··· COPE WITH, MR. FACKLEY!
I'M GLAD TO HEAR YOU SAY THAT! WITH THE CONSTRUCTION BUSINESS LIKE IT IS THESE DAYS, EVERYONE MUST PRODUCE···OR MAKE WAY FOR SOMEBODY WHO CAN AND WILL!

- Important action between two characters, with a new development shown in each frame.
- Quick establishment of office setting in Frame 1: office door, bulletin board.
- Good placement of characters — Frame 1: introduces boss in doorway, looking stern and showing employee in close view removing hat; Frame 2: closeup of employee and paper work; no unnecessary details of setting; words of both speakers given; Frame 3: boss shown with closeup of employee's trembling hand as clue to effect of boss's words.

REX MORGAN, M.D., by Dal Curtis and MARY WORTH by Saunders and Ernst, as published in the *Los Angeles Times*, May 22, 1975. Courtesy of Field Newspaper Syndicate.

Step two: Analyzing an episode

Identifying elements of structure

Select an important episode in the book which involves two or more characters.

Assembling notes on supporting details

Re-read the episode, noting details of physical setting (place), characters involved in the action (as opposed to mere observers or nonparticipants), and essential ideas conveyed by spoken words or inner thoughts. Try to visualize the scene, deciding which details of setting, characters' appearance, and ideas expressed are most important.

Step three: Composing a visual interpretation

Discriminating among details

Using the form on page 28 as your worksheet, sketch in six blank frames, with six successive views of the selected episode.

Recognizing (or creating) key ideas of dialog

Add the minimum dialog that is essential to an understanding of each frame. You may use the character's dialog; but, if the speeches are long, you will have to cut non-essential sentences or paraphrase the ideas.

Revising material

Re-sketch any necessary changes in pictures or dialog placement. Illustrations may be simply drawn but should include important details of dress and expression.

Complete your product by filling in a new *comic strip* form with your final plan, using ink and colors if you wish.

Write your name, class, and date on the reverse side of the form in the upper right-hand corner, or place the same information somewhere in one of the *comic strip* frames. (See the middle frame in the two examples.)

Preparing for small group discussion

Be prepared to explain the details of character, dialog, and setting that you have chosen for illustration and to relate the significance of the episode to the complete plot of the book.

EXTENSION:

(For more capable students) Write an essay in which you describe the episode that you have illustrated and explain its contribution to the development of plot, character, or theme.

(For other students) Write an essay about the episode that you have illustrated by completing the following sentences:

One of the more important episodes in _____ *(author's)* _____ _____ *(book title)* _____ occurs (early in, late in, halfway through) the book. The incident involves _____ *(character's name)* _____, a _____ *(identity)* _____ who _____ *(further detail)* _____, and _____ *(other character(s) and details of person)* _____. The specific scene takes place _____ *(time, place)* _____ at a point when _____ *(further detail)* _____. The action shows _____.

Through this episode, the reader learns several things about _____ *(character, plot, detail, etc.)* _____. First, _____. Next, _____. Finally, _____. Obviously, this episode is essential to an understanding of _____.

Title: _____ *Student:* _____

63

64

General Objective:

6

Relate a Significant Incident Involving the Protagonist

CONCEPTS/SKILLS

to be taught . . .
- protagonist
- symbol
- setting
- voice
- letter form, friendly or business
- bibliographic information

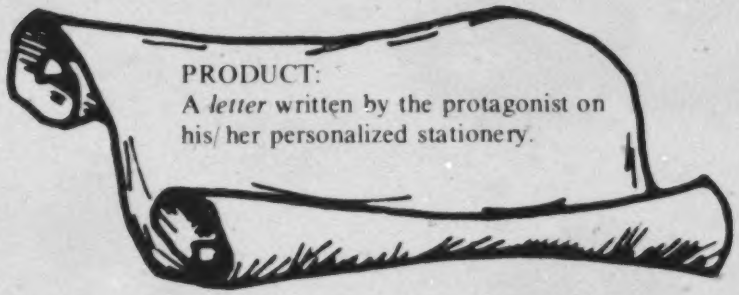
to be developed through . . .

Observing details

Relating the individual to a symbol

Symbolizing an aspect of protagonist's situation

Identifying significant incidents



PRODUCT:
A *letter* written by the protagonist on his/her personalized stationery.

PROCEDURE: *A checklist for students*

Step one: Creating a personalized letterhead for the protagonist

Study the examples of personalized stationery (p. 32). In what ways are the drawings related to the individual's talent, occupation and/or achievement?

How does the selection of a typeface reinforce the particular situation of the individual?

Design a letterhead for stationery that would be appropriate for the protagonist of the book you have read. Include the protagonist's name and a symbol that represents his/her talent, occupation, and/or achievement.

Step two: Writing an effective *letter*.

Imagine you are the protagonist of the book you read. In this imaginary role write a letter. Address it to your real self, pretending you are a friend or distant relative of the protagonist, the writer of the letter.

Review your book to select incidents in the story that are important to an understanding of the protagonist's personality and situation.

Selecting supporting details

What is the problem facing the protagonist? Who or what complicates the situation for the protagonist? Who or what is helpful to the protagonist in solving the problem? In what ways does the personality of the protagonist further complicate the situation or help the situation?

Selecting an appropriate letter form

Write a *letter*, using an appropriate *letter* form for the character and message.

Write from the viewpoint or in the voice of the protagonist, explaining the situation with which you are faced:

Using appropriate language

- using language that is appropriate for the protagonist and for the situation,

Noting character traits

- reflecting the personality of the protagonist by considering his/her responses to people, places, and conflict,

Identifying the setting (time and place)

- dating your *letter* appropriate to the setting of the book or particular incident,
- including the place from which the protagonist is writing.

Citing complete bibliographic information

Record the complete bibliographic information about the book at the bottom of the reverse side of the stationery.

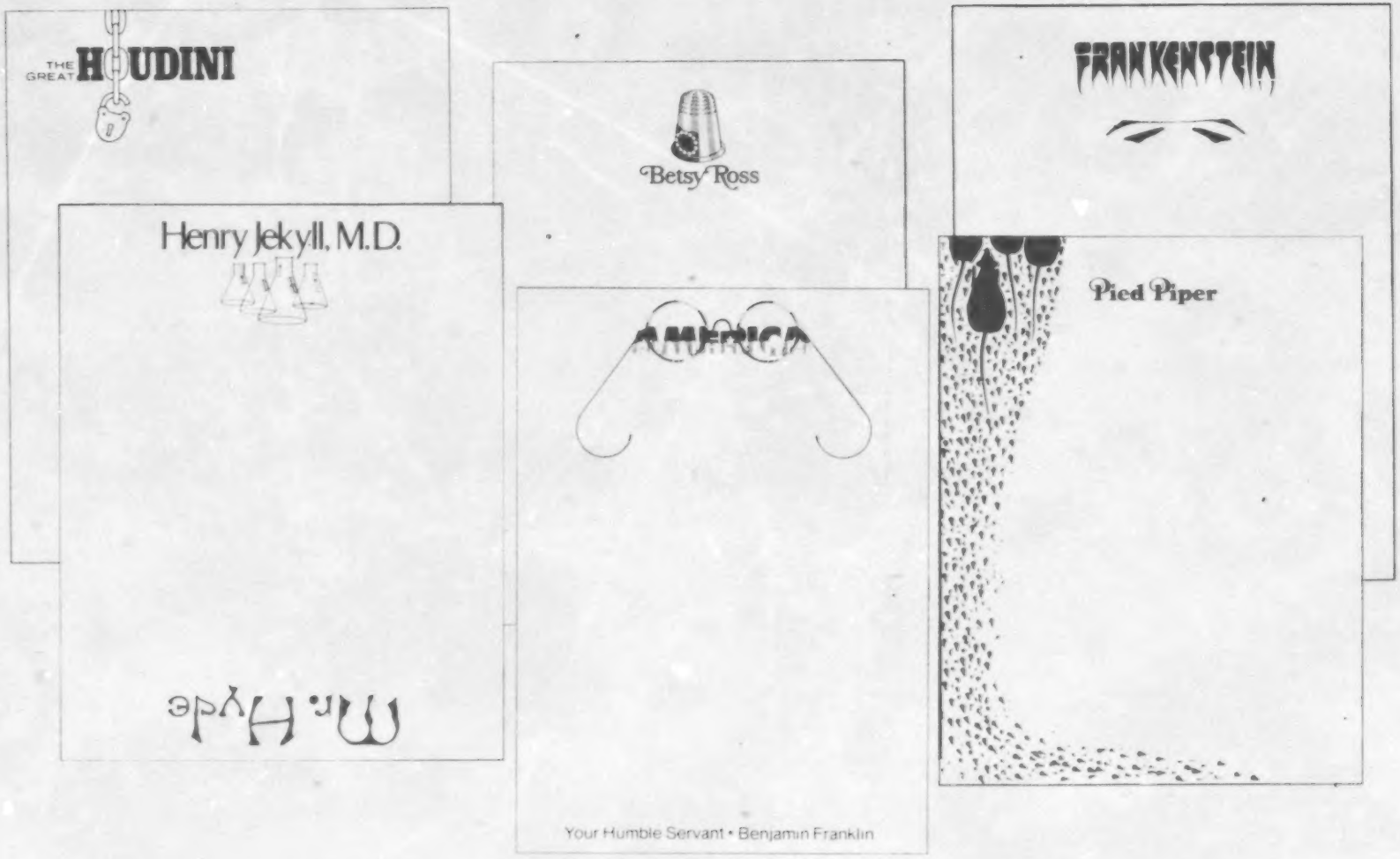
EXTENSION:

Write two *letters* from the protagonist to yourself, the first from the early part of the book, focusing on the developing conflict; and the second from the last part of the book, focusing on the change in the protagonist.

— or —

Develop a series of *letters*, a correspondence between the protagonist and yourself, by answering the first *letter*; then writing a second *letter* from the protagonist; and finally responding to the second *letter*.

PERSONALIZED STATIONERY*

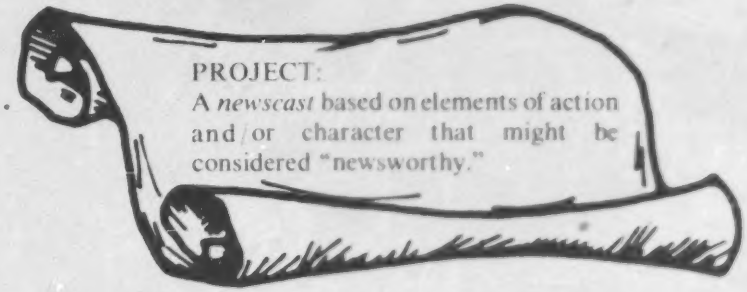


*Reprinted with permission of Hammermill Paper Company, Erie, Pennsylvania.

General Objective:

7

Select the Significant Elements of Action and/or Characterization



PROJECT:
A *newscast* based on elements of action and/or character that might be considered "newsworthy."

CONCEPTS/SKILLS

to be taught . . .
- action
- setting (time and place)
- reports (reporting)
- five "W's" and "H"
- intonation patterns
- footnote
- bibliographic information
- subordinating words
- appositives

to be developed through . . .

PROCEDURE: *A checklist for students*

Step One: Analyzing a newscast

Listen to a national television newscast. If possible, make a tape recording of the newscast in order to allow sufficient time to study it.

Summarizing content

Use the data sheet (p. 36) to record information about the topics of the news stories reported and the places where the events occurred.

Step Two: Writing a report for a newscast.

Identifying significant action

Select an action and/or character from your reading that could be an appropriate subject for a news report.

After reviewing your book, take notes about the action and/or character that will help you to answer these questions:

Citing the five "W's" and "H"

Who is involved in the action?

What is happening?

When and where does it occur?

How did it happen?

Why did it happen?

Writing a first draft

Assume the role of a television news reporter, and write a first draft of a script for a *newscast*, using the information needed to report your story vividly and accurately. You may want to include interviews or on-the-spot reports.

Revising the draft

Rewrite and edit your script to include:

Writing subordinate clauses

- A minimum of three sentences that have dependent clauses beginning with words like "when," "after," "if," "since," "that," "which." (Underline these clauses.)

Writing appositives

- A minimum of two sentences that contain appostives. (Underline these appositives.)
- From 15 to 20 sentences.

Making footnotes on bibliographic information

At the end of your script, write a footnote providing the bibliographic information about the book used in your report.

Step Three: Presenting the newscast

Analyzing the television format

Listen a second time to a nationally televised newscast, noting the different ways of beginning and ending individual reports.

Edit your script to provide the most effective beginning and ending.

Analyzing the mode of delivery of professional newscasters

Listen to the intonation of television reporters' voices, noting the tempo, pauses, and emphases.

Practice reading your script so that your voice will sound like that of a professional reporter.

Option A: For individual students

Imitating intonation patterns

Record your newscast on a cassette tape.
Submit your script with your recording.

Option B: For small groups

Planning with a small group

Plan with your small group a 15-minute "live" newscast, using reports based on different books.

Title your news program.

Identifying the sources of the newscast reports

"Publish" credits of the program by preparing a poster giving the names of reporters, locations from which the reports originated (the setting of the action), and the sources of the stories (the authors and titles of the books read), using the suggested format (p. 37).

Submit the scripts of the reporters.

_____

Student

DATA SHEET: NEWSCAST

Channel _____

National Network _____

Time _____ Date _____

Directions: List the topics or subjects of the reports and the places where they occurred.

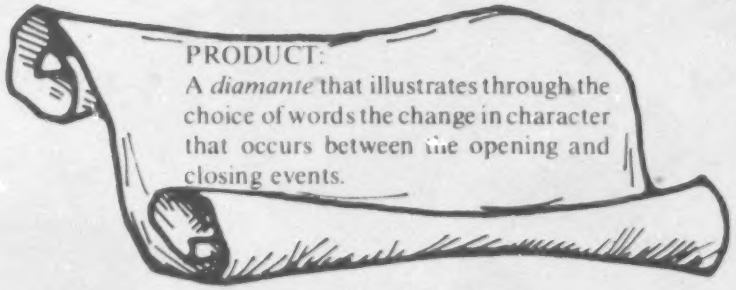
	TOPIC	PLACE
1.	Lead Story	
2.		
3.		
4.		
5.		
6.		
7.		
8.		
9.		
10.		
11.		
12.		

BIRD'S EYE SIX O'CLOCK NEWS

REPORTER	LOCATION	SOURCE
Kathie E.	Horse Mountain, Colorado	*When the Legends Die* by Hal Borland
Randy C.	Sacramento	*Barrio Boy* by Ernesto Galarza
Tracey F.	Concord, Massachusetts	*Little Women* by Louisa May Alcott
Steve B.	Middle Earth	*The Two Towers* by J.R. Tolkien
Cindy H.	Grand Fenwick	*The Mouse That Roared* by Leonard Wibblerley
Sue B.	On the road to Ohio	*The Autobiography of Miss Jane Pittman* by Ernest J. Gaines

General Objective:

8 Summarize the Crucial Change in the Development of the Protagonist



PRODUCT:
A *diamante* that illustrates through the choice of words the change in character that occurs between the opening and closing events.

CONCEPTS/SKILLS

to be taught . . .
- characterization
- diamante (form and purpose)
- connotation
- form class words
- synonym

to be developed through . . .

Reviewing the structure of the diamante

Exploring word connotations

PROCEDURE: *A checklist for the student*

Step One: Identifying the kinds of words used in a diamante.

A diamante is built on a simple pattern of seven lines in the shape of a diamond.
The first line introduces the subject, a single noun;
the second line describes the subject, two adjectives;
the third line indicates actions related to the subject, three participles;
the fourth line provides four nouns associated with the subject, the second two nouns signaling a shift in thought or action;
the fifth line uses three participles to indicate change or development;
the sixth line adds two adjectives, continuing the idea of change;
the seventh line concludes the poem with a noun that is opposite to the noun of line one.

Read the example of a diamante below that is based on the development of a major character in a novel.

Engineer
Practical, impatient
Studying, planning, surveying
Yangtze, journey, turmoil, death
Questioning, doubting, aching
Older, wiser
Human*

*Based on John Hersey, *A Single Pebble*.

Since the poem consists entirely of "content" or form class words without the usual structure links, every word should have connotations as well as a specific denotation.

What connotations do you associate with each of the words and lines of the poem?
What do you think was the major change in the engineer's character?
What caused the change?
How do you feel about the change?
Compare your response to those of other students who read the poem.

Step two: Recording ideas for a diamante about the protagonist

Skim the first scenes or chapters of the book, listing on scratch paper all words and phrases that help you to see and understand the character:

Noting clues to characterization

- words the author uses to describe the protagonist
- words that other characters use to describe him or her
- actions that reveal significant traits of character
- reactions by the character that suggest inner feelings and motivations

Citing concrete examples from the text

Re-read your list, and write the words you wish to keep on your data sheet. Add synonyms or parallel phrases of your own.

Interpreting character clues

Now turn to the final scenes or chapters of the book and skim for words and descriptive phrases that identify new character traits or a change in attitude of the protagonist. List these on a piece of scratch paper.

Analyzing character change

Re-read this list and write those items that best indicate change on your data sheet. Add any synonyms or similar phrases of your own.

Review the items on your data sheet, circling the words that best describe the protagonist. The words should identify or suggest several of the following:

age group, occupation, position in society, appearance, state of mind, typical character traits, crucial actions and where they took place, responses to these actions.

Synthesizing information

Choose the best of your circled words to place on the rough draft lines of the diamante data sheet. Add, cross out, and re-arrange words. Read aloud each effort until you feel that you have captured in words the character as s/he appears to be at the beginning and end of the book.

Demonstrating character change

Step three: Completing an impression of character development

Print or write the final form of your diamante on an unlined sheet of paper. Add appropriate symbols or pictures to illustrate the content of your poem.

Place your name in the lower right-hand corner and place the name of the author and title of the book in the lower left-hand corner. Clip your data sheet to your final copy.

EXTENSION:

Write a prose description of the protagonist as s/he appears to be at the beginning of the book, providing specific examples and details to support your statements.

— or —

Write an analysis of the growth and development of the protagonist, citing what you believe to be the major causes of change in character or outlook.

— or —

Describe the protagonist from the point of view of another character in the book. This paper may take the form of an interior monolog, a reminiscence, journal or diary entries, or a one-sided conversation with an uninvolved listener (e.g., Browning's "My Last Duchess").

_____

Student

DATA SHEET: CHARACTERIZATION AND DIAMANTE

Author : _____ Title: _____ Protagonist's Name: _____

Part I. Early Impressions of Protagonist

Re-read the opening scenes or chapters of your book, and list words or phrases that describe the protagonist under the categories below, adding others of your own that convey similar ideas. Chapter(s) and/or pages _____.

	WORDS FROM THE BOOK	SYNONYMS
Nouns used to designate protagonist:		
Adjectives use to describe protagonist:		
Participles or verbs noting actions of protagonist:		
Persons, places, things related to protagonist:		

Part II. Final Impressions of Protagonist

Re-read the closing scenes or chapters of your book, and list words or phrases that clearly indicate a change in the protagonist's ideas, attitudes, or behavior. Chapter(s) and/or pages _____.

	WORDS FROM THE BOOK	SYNONYMS
Nouns used to designate protagonist:		
Adjectives used to describe protagonist:		
Participles or verbs noting actions of protagonist:		
Persons, places, things related to protagonist:		

91

92

Compose your diamante on the lines below:

Rough Draft:

One noun (Part I list): _____

Two adjectives (Part I list): _____

Three participles (verb + -ing)(Part I list): _____

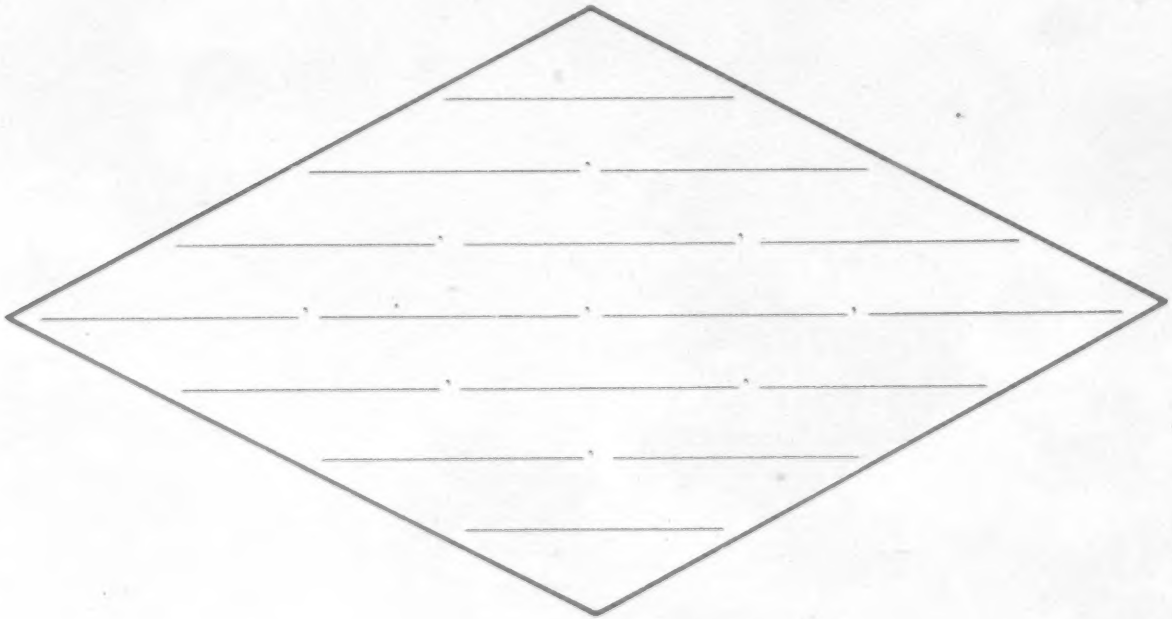
Four nouns (two from Part I list, two from Part II list)_____

Three participles from Part II list: _____

Two adjectives from Part II list: _____

One noun from Part II list: _____

Final Form:



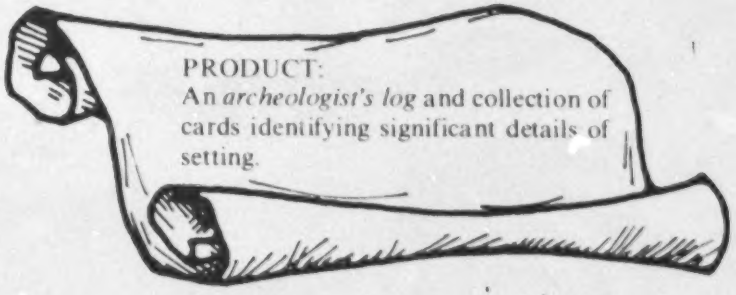
General Objective:

9 Recognize the Importance of Concrete Details in the Setting

CONCEPTS/SKILLS

to be taught . . .
- setting (time, place)
- significant detail
- action
- description
- objective report
- top sentence

to be developed through . . .



PROCEDURE: *A checklist for students*

Step one: Assembling the data

Review the opening chapter(s) of your book.

Identifying setting

Using the data sheet (p. 46), record the words and phrases used by the author to describe the setting of a major episode, the topography, the climate, the flora, etc.

Identifying significant detail

Also record the names of objects or artifacts that are used or that play an important role in the development of the episode.

Citing textual reference

Cite the page number where these items are mentioned.

Step two: Describing the data

Using imagination

Pretend you are an archeologist on a dig at the site of the action described in the episode. Assume that you are there long after the events described in the book took place.

Writing a descriptive paragraph as an objective report

Using the form for field notes (p. 47), complete the information at the top of the page, and then describe in an objective report the topography of the site (the setting of the episode) of the dig.

Writing a top sentence

Organize this descriptive paragraph by beginning with a top sentence that gives the most general or the most overall description.

Adding supporting details

Write two or three sentences that supply significant details of the topography and climate.

In the blank half of the form, sketch, label, and give the approximate size of an object listed on your data sheet. Complete a similar card for four or five other objects significant to the action of the story.

Evaluating the significance of the objects

On the lines opposite the sketch, explain the significance of the object as it was used or as it appeared in the world described in the book.

EXTENSION:

Pretend you are a journalist as well as an archeologist. Report your most significant find in the form of a news story.

— or —

Write a letter to your professor in the Archeology Department of your college, explaining what you have found at the site of the dig and defending your wish to continue the dig rather than return to the classroom to listen to him/her lecture.

_____

Student

DATA SHEET: THE ARCHEOLOGIST'S LOG

_____ _____

Author *Title*

TOPOGRAPHY

List the words or groups of words used by the author to describe the setting:

_____ _____

_____ _____

_____ _____

_____ _____

OBJECTS AND ARTIFACTS

List 6-10 items significant to the development of the action, and cite the page numbers where they are mentioned. For example, in Steinbeck's *The Red Pony*, the objects might be an iron scalding kettle, knife, halter rope, a kerosene lantern.

Objects and Artifacts	Pages

ARCHEOLOGIST'S FIELD NOTES

Archeologist: _____
Student

Date: _____
Approximate date the action occurred

Site of Dig: _____
Setting of book

Description of Site:

_____

_____

_____

Catalog of Objects/ Artifacts:

_____

_____

_____

_____

_____

_____

_____

Data From: _____ _____
Author *Title*

101

102

General Objective:

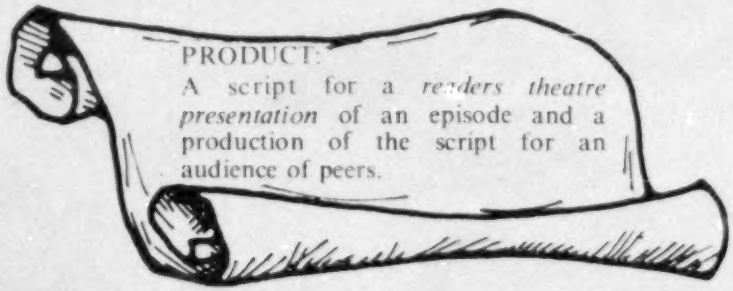
10 Identify an Episode in a Novel or Biography with Dialog and Narration that Lend Themselves to Dramatization

CONCEPTS/SKILLS

to be taught . . .

- dialog
- narration
- script form
- readers theatre
  - -form and purpose
  - -oral interpretation

to be developed through . . .


PRODUCT:
A script for a *readers theatre presentation* of an episode and a production of the script for an audience of peers.

PROCEDURE: *A checklist for the student*

Step One: Defining readers threatre

Reviewing the characteristics of readers theatre

"Basically, Readers Theatre is a medium in which two or more oral interpreters through vivid vocal and physical clues cause an audience to see and hear characters expressing their attitudes toward an action so vitally that the literature becomes a living experience—both for the readers and for their audience. In other words, the readers share the attitudes, viewpoints, and actions of a literary piece with an audience, causing that audience to experience the literature."*

Comparing original text and script

Read the opening and closing passages of "A Mad Tea-Party" (from Lewis Carroll's *Alice's Adventures in Wonderland*) on p. 51. The column on the *left* reproduces part of the text, as it appears in the book. The column on the *right* represents part of a readers theatre script.

In what ways are the two columns alike?
In what way do they differ?
What else *could* be added to the *right* column?

* Leslie Irene Coger and Melvin R. White, *Readers Theatre Handbook: A Dramatic Approach to Literature*, Revised Edition. Glenview, Ill.: Scott, Foresman, 1973.

Comparing script with general characteristics of readers theatre

Read and discuss (with your teacher and/or other students) the following characteristics of readers theatre as they relate to the Tea-Party script:

- presents a complete and self-contained episode from a book,
- retains most or all of the words from the original work,
- assigns direct and indirect dialog, including the "s/he saids" to the appropriate character,
- assigns passages of narration to a separate "character," the narrator,
- has actors remain seated on stools or chairs, with scripts in hand or on a lectern (music stand), and speak directly to the audience. Actors use a minimum of gesture. Voices must carry the action and stimulate the imagination of the audience,
- avoids use of costumes and scenery.

Step two: Preparing a script for readers threatre

Identifying an important episode

Select an important passage from your book, one that involves action or conflict and that contains enough direct quotation of lines between two or more characters to provide dialog for your play.

Adapting the author's words into a script

Begin your script by writing a *brief* introduction to be spoken by the narrator or by one of the characters involved in the action. The introduction serves to answer quickly questions of who, what, when, where, why for your audience. Assign every line used in the script to a speaker by writing the name of the speaker in capital letters in the left-hand margin and the lines s/he speaks directly following. (See *Alice* script for a model.)

Conclude your script at the moment the action is complete; it is not necessary to include an explanation for your ending. Read through your script with another student to be sure it is clear and complete for use as readers theatre material. Duplicate a copy of the script for every speaking part.

Step three: Rehearsing the script

Using simple criteria to select readers

Ask several different students to read for each of the character parts in your script. Choose students who read aloud in a clear, strong voice and who can project an impression of the character by voice alone.

Summarizing the characters and events

Tell your actors something about the characters they are interpreting and as much as necessary about the story in which they are involved. (If possible, the actors selected should read the book.)

Analyzing the readers' interpretation

After the actors have read through the script together once or twice, conduct a discussion of each of the characters. Encourage suggestions for improving the *vocal* interpretation of the text. Make a tape recording of a rehearsal for use in evaluating individual and group performances.

Using oral skills for interpretation

Practice reading the script until the performers are familiar enough with their lines to look up and out (toward the audience) occasionally as they speak. Rehearse an appropriate entrance and exit with the actors. (Should they enter one at a time, or in single file, or two abreast? Should they walk, stroll, march? How should they exit?) Decide upon the arrangment of stools, chairs, and lecterns so that actors are comfortable and clearly visible.

Stress the importance of creating the setting, characters, and action by voice and facial expression only.

Step four: Presenting the play to your class

EXTENSION:

Prepare a flyer that briefly describes your project. Distribute copies to other English classes that meet during the same class period. Invite them to attend a performance or offer to perform the play in other classrooms. If the play is based on a children's classic or a book suitable for young readers, perhaps you can arrange to perform it for an elementary school audience.

— or —

Write an article about your project for your school newspaper.

ALICE IN WONDERLAND

CHAPTER VII

A Mad Tea-Party

THERE was a table set out under a tree in front of the house, and the March Hare and the Hatter were having tea at it: a Dormouse was sitting between them, fast asleep, and the other two were using it as a cushion, resting their elbows on it, and talking over its head. "Very uncomfortable for the Dormouse," thought Alice; "only as it's asleep, I suppose it doesn't mind."

The table was a large one, but the three were all crowded together at one corner of it. "No room! No room!" they cried out when they saw Alice coming. "There's *plenty* of room!" said Alice indignantly, and she sat down in a large arm-chair at one end of the table.

"Have some wine," the March Hare said in an encouraging tone.

Alice looked all round the table, but there was nothing on it but tea. "I don't see any wine," she remarked.

(Central part of episode omitted in this example.)

"Really, now you ask me," said Alice, very much confused, "I don't think—"

"Then you shouldn't talk," said the Hatter.

This piece of rudeness was more than Alice could bear: she got up in great disgust, and walked off: the Dormouse fell asleep instantly, and neither of the others took the least notice of her going, though she looked back once or twice, half hoping that they would call after her: the last time she saw them, they were trying to put the Dormouse into the teapot.

"At any rate I'll never go *there* again!" said Alice, as she picked her way through the wood. "It's the stupidest tea-party I ever was at in all my life!"

Just as she said this, she noticed that one of the trees had a door leading right into it. "That's very curious!" she thought. "But everything's curious to-day. I think I may as well go in at once." And in she went.

Once more she found herself in the long hall, and close to the little glass table. "Now, I'll manage better this time," she said to herself, and began by taking the little golden key, and unlocking the door that led into the garden. Then she set to work nibbling at the mushroom (she had kept a piece of it in her pocket) till she was about a foot high: then she walked down the little passage: and *then*—she found herself at last in the beautiful garden, among the bright flower-beds and the cool fountains.

READERS THEATRE SCRIPT

A Mad Tea-Party

ALICE. What would you do if you met a white rabbit wearing a waistcoat and talking to itself? Being a curious little girl, I followed it down a rabbit-hole—and promptly fell into a *very* curious land. My experiences with the strange inhabitants of this land were written down by my friend Lewis Carroll in a book called *Alice's Adventures in Wonderland*. Why do I say the inhabitants were strange? Let me give you an example—the Mad Tea-Party.

NARRATOR. There was a table set out under a tree in front of the house, and the March Hare and the Hatter were having tea at it: a Dormouse was sitting between them, fast asleep, and the other two were using it as a cushion, resting their elbows on it, and talking over its head.

ALICE. "Very uncomfortable for the Dormouse," thought Alice; "only as it's asleep, I suppose it doesn't mind."

NARRATOR. The table was a large one, but the three were all crowded together at one corner of it.

HATTER and HARE. "No room! No room" they cried out when they saw Alice coming.

ALICE. "There's plenty of room!" said Alice indignantly.

NARRATOR. And she sat down in a large arm-chair at one end of the table.

(Central part of this episode omitted in this example.)

ALICE. "Really, now you ask me," said Alice, very much confused, "I don't think—"

HATTER. "Then you shouldn't talk," said the Hatter.

NARRATOR. This piece of rudeness was more than Alice could bear: she got up in great disgust, and walked off: the Dormouse fell asleep instantly, and neither of the others took the least notice of her going, though she looked back once or twice, half hoping that they would call after her. The last time she saw them, they were trying to put the Dormouse into the teapot.

ALICE. "At any rate I'll never go there again!" said Alice, as she picked her way through the wood. "It's the stupidest tea-party I ever was at in all my life!"

General Objective:

11

Demonstrate an Understanding of Technical or Specialized Words in a Nonfiction Book

CONCEPTS/SKILLS

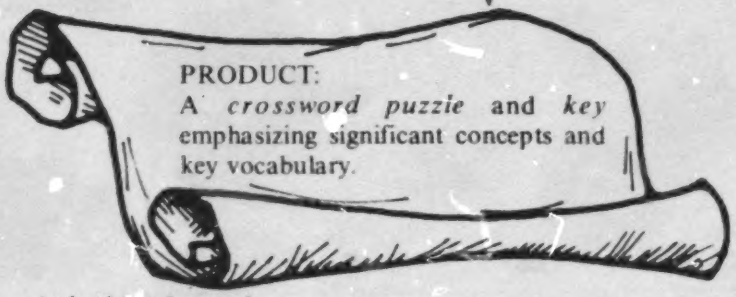
to be taught . . .

key words

vocabulary

context

to be developed through . . .



PROCEDURE: *A checklist for students*

Step one: Compiling a list of key words

Skim through the book, re-reading sections of particular interest to you.

Identifying key words

Use the data sheet (p. 55) to list a minimum of 20 key words: technical words, names of persons and places, and significant concepts important to an understanding of the book.

Interpreting meaning from context

Opposite each word on the data sheet, write the meaning and/or interpretation of the word within the context of the book. Cite the page reference for each word.

Step two: Creating the puzzle and key, see examples p. 53 and p. 54.

Use one grid (p. 56) to work out the puzzle.

Write the author's name and the title of the book in the appropriate spaces on the grid.

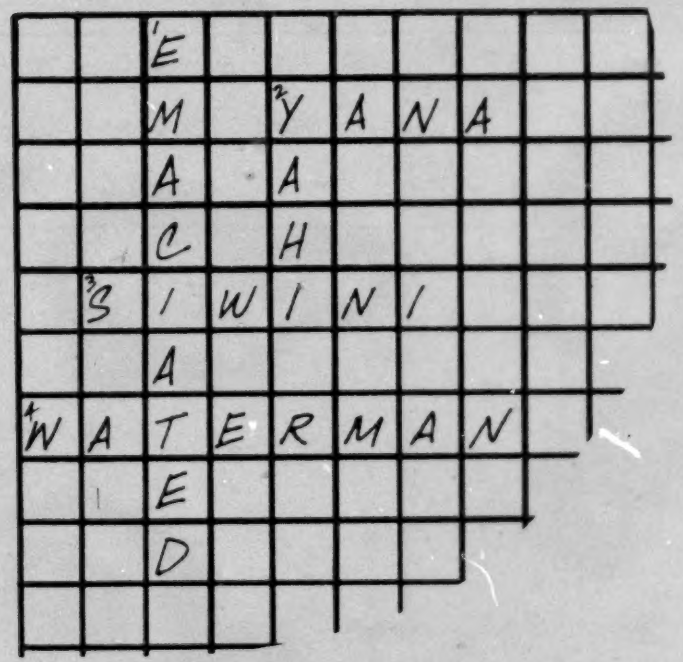
Arranging the words in a crossword puzzle format

Begin your crossword puzzle by writing a long word either across or down near the center of the grid. Add additional words that read across or down but which intersect other words. Leave spaces between the words unless the letters that are contiguous also spell a word.

Use 15 to 20 of the words from your data sheet, checking them off as you use them.

Numbering the words appropriately

When you have completed using the key words, number each word, including both the words reading down and those reading across. Place the number in the square containing the first letter of the word. Begin numbering the words in the upper left-hand corner of the puzzle and work toward the lower right-hand corner. Sometimes a "down" word and an "across" word will occupy the same square as in #2 below. Number the beginning letter only once. Study the following example.



Writing clues to meaning

Revise the definitions listed on your data sheet so that they become clues as to the way in which the words in your puzzle were used in your book.

Differentiating a definition from a clue

Study the examples below to determine the difference between a definition and a clue. The words are quoted from Theodora Kroeber's book entitled *Ishi in Two Worlds*.

Word	Definition	Clue
Yana	Northern California Indian tribe having four tribelets	Ishi's tribelet belonged to the _____ Indians.
Yahi	The southern tribelet of the Yana Indians	Ishi was the last of this tribelet.
siwini	"Yellow pine" in the Yana language	The first word that Ishi and the anthropologist both understood.
Waterman	An anthropologist from the University of California, Berkeley campus, who befriended Ishi.	Kroeber and _____ were Ishi's friends.
emaciated	Made thin by starvation or illness	Ishi was _____ from lack of food when he was first discovered on August 9, 1911.

Using the form, "Key to Crossword Puzzle" (p. 57), list each number from the grid and write the clue after the appropriate number.

Step three: Preparing the puzzle for someone else to solve

Following directions

Copy the numbers from your puzzle into the appropriate squares on a blank grid, being sure to place the numbers in the upper left corner of the appropriate squares, thus leaving the squares largely blank.

"Blank out" the squares that are not to be used in solving your puzzle.

Ask a friend who has read the book to solve your crossword puzzle, checking the words against your original.

EXTENSION:

Write a summary of the contents of your book, underlining the key words used in your puzzle. You need not use all the words in your puzzle.

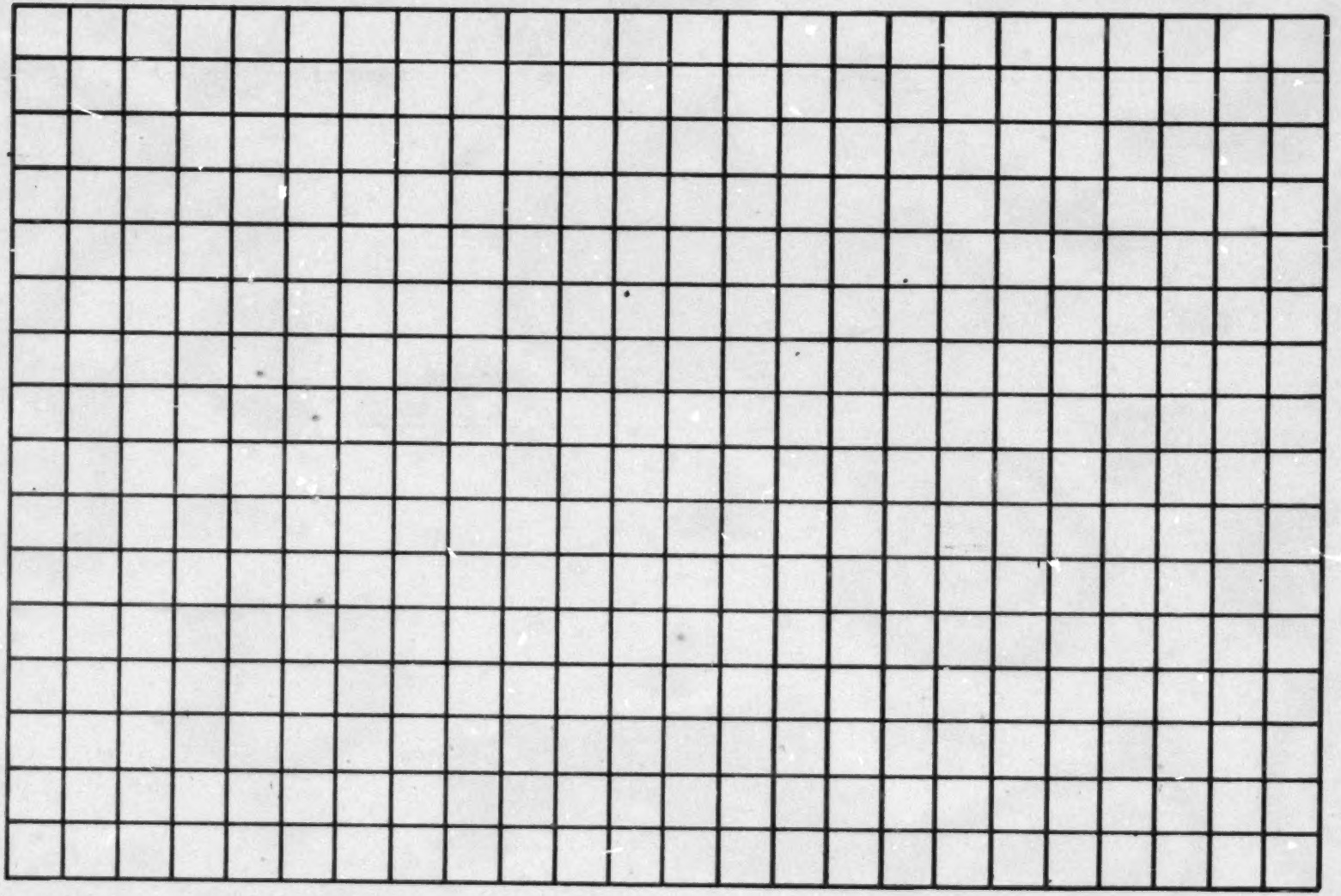
_____
Student

DATA SHEET: CROSSWORD PUZZLE

	Word	Meaning	Page
1.			
2.			
3.			
4.			
5.			
6.			
7.			
8.			
9.			
10.			
11.			
12.			
13.			
14.			
15.			
16.			
17.			
18.			
19.			
20.			

Student

CROSSWORD PUZZLE GRID



Author

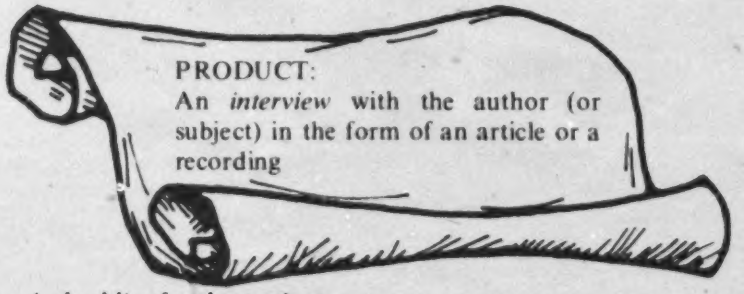
Title

KEY TO CROSSWORD PUZZLE FOR _____ *Title* by _____ *Author*

Across		Down	
Number	Clue	Number	Clue

General Objective:

12 Select the Major Ideas or Concepts Presented in a Work of Nonfiction



CONCEPTS/SKILLS

to be taught . . .

key ideas
supporting examples
interview questions

to be developed through . . .

PROCEDURE: *A checklist for the student*

Step one: Collecting information

Use the interview data sheet (p. 63) to assemble notes.

Recording bibliographic information

Record the author, book title, publisher, and date of publication in the spaces provided. In the space labeled "interviewer" write your name. In the space labeled "interviewee," write the name of the *author* if the book deals with the author's ideas or experiences (e.g., Anne Lindbergh's *Gift from the Sea;* Anne Frank's *Diary of a Young Girl*). If, however, the book you read is a biography or one that deals with the ideas and experiences of a person other than the author, write *that person's* name in the space labeled "interviewee" (e.g., Louis Armstrong in Jeanette Eaton's *Trumpter's Tale;* a crew member or passenger in Walter Lord's *A Night to Remember*).

Identifying an interview format

Study the example of an actual interview on pages 61 and 62. Note that it consists of two parts: (1) an introduction that summarizes in several paragraphs the basic background of the interviewee—occupation, place of employment, character traits, family, education, career development, and present home life; and (2) an edited transcript of the interviewer's questions and the interviewee's responses. (Although Mrs. Davidson participates in the interview, the focus is on Mr. Davidson.)

Recognizing purposeful interview questions

What kinds of information does the interviewer ask for?
Why is this information an important part of the article on this interview?
What is the sequence or order to the questions?
What are the advantages of the question-and-answer format to the writer? to the reader?

Selecting data for the article on the interview

Complete all three sections of your data sheet. (For books dealing with the author's ideas primarily, you may have to check the book jacket or a library reference to gather information for Section I.

Step Two: Preparing the rough draft

Determining purpose of the background summary

Read again the first page of the sample interview. Consider:

- What purpose does it serve?
  How does the interviewer introduce his subject?
  What background material does he stress in the body of the summary?
  How does he prepare the reader for the interview?

Composing a summary from notes

Write an introduction about your subject, using the material you have recorded in Section I of your data sheet. Begin with background information that will arouse reader interest and include material that leads naturally to your interview questions and answers.

Identifying the key ideas in interview material

Now re-read the questions-and-answers for the Davidson interview. Note that this part of the article concentrates on Davidson's ideas; the questions probe three aspects of his thinking: his relations with his children, his relations with actors, his concept of the purposes and goals of a community theatre. How do the questions help to focus the responses of Davidson?

Selecting supporting examples for key ideas

From your list of questions (Data Sheet, Section III), choose five or six that you think will best reveal the unique qualities of the person's thinking or experience. Write each question on the top of a separate sheet of paper. Refer to the pages in your book that provided you with the ideas for questions. Answer each question by copying the exact words or by paraphrasing the text in your own words. If you copy, be sure to use quotation marks. Follow this procedure for each question.

Editing material

When you have answered all questions, review your copy, condensing and editing until you have answers that sound like "natural speech." Arrange your questions in a sequence that concludes with the most significant idea or experience of the person interviewed, one that leaves your reader with a vivid impression of the subject's personality.

Step three: Completing the final copy

Type or copy in ink the results of your final interview, including the introductory background paragraphs and the questions and answers. Use the newspaper column format if you wish. Give the article an appropriate title and subtitle; include your name. At the conclusion of the article, provide a proper bibliographic notation of the book's author, title, publisher, etc. Attach your data sheet and notes to your final copy.

EXTENSION:

Prepare a tape recording of your interview. Using your article as a script, choose two or three fellow students to act as narrator (for the "background" paragraphs), interviewer, and interviewee.

— or —

Write an informal essay in which you react to two or three of the major ideas expressed by the book's author or subject.

Sample Interview - Home Q&A by Marshall Berges (Judi & Gordon Davidson; An Engineer Who Discarded the Blueprints & Cast Himself As a Theatrical Director), removed due to copyright restrictions. The complete article appeared in the Home Magazine of the Los Angeles Times on February 23, 1975.

_____
Student

DATA SHEET: INTERVIEW

Author: _____ Title: _____

Publisher: _____ Date of Publication: _____

Interviewee: _____ Interviewer: _____

I. Background on interviewee:

Occupation: _____ Character Traits: _____
Employer/Place of Employment: _____ Significant Achievements: _____
Education or Training: _____ Major Interests or Concerns: _____
Family/Childhood Influences: _____ Home/Family at Time of Interview: _____

II. List major ideas, accomplishments, activities of the interviewee that were presented in this book:

A. _____ Page _____

B. _____ Page _____

C. _____ Page _____

D. _____ Page _____

E. _____ Page _____

III. Write as many good interview questions as you can think of for each of the above topics (A-E):

A. _____

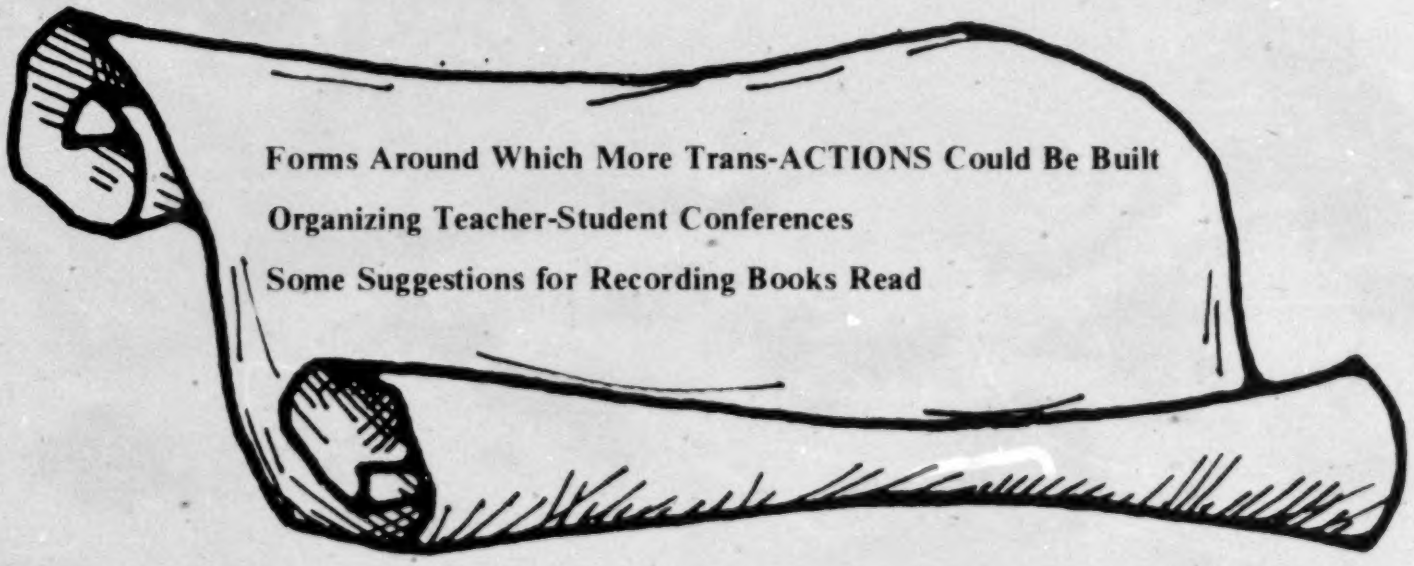
B. _____

C. _____

D. _____

E. _____

Scrip for Additional Ideas



Forms Around Which More Trans-ACTIONS Could Be Built

Organizing Teacher-Student Conferences

Some Suggestions for Recording Books Read

PRIVATE FILE*

NAME:	AGE:	SEX: M F
FROM THE NOVEL:		
ADDRESS:		PHONE:
MARITAL STATUS:	NUMBER OF DEPENDENTS:	

RECENT PICTURE

PHYSICAL CHARACTERISTICS:

CHARACTER DESCRIPTION:

ALL KNOWN ALLIANCES, CONTACTS, ACQUAINTANCES:

PICTURES:

* Adapted from a lesson by Beth Chazen, La Canada High School, La Canada Unified School District.

EDUCATIONAL BACKGROUND:

OCCUPATIONAL BACKGROUND:

QUOTES, COMMENTS FROM OTHERS ABOUT PERSONALITY:

SPEAKER: _____

_____

_____

_____

SPEAKER: _____

_____

_____

_____

IMPORTANT INCIDENTS IN WHICH PERSON WAS INVOLVED:

_____

_____

_____

FINGERPRINTS:

Left Right

FINAL COMMENTS:

NAME OF INVESTIGATING AGENT:

DATE:

TELEGRAM FORM*

western union

Telegram

NO. WDS. – CL. OF SVC.	PD. OR COLL.	CASH NO.	CHARGE TO THE ACCOUNT OF

☐ OVER NIGHT TELEGRAM
UNLESS BOX ABOVE IS CHECKED THIS MESSAGE WILL BE SENT AS A TELEGRAM

Send the following message, subject to the terms on back hereof, which are hereby agreed to

19

TO

CARE OF
OR APT. NO.

STREET & NO.

TELEPHONE

CITY & STATE

ZIP CODE

SENDER'S TEL. NO.

NAME & ADDRESS

WU 1207 (R 5-69)

* Reprinted with permission of Western Union.

COMPANY, INC.

APPLICATION FOR EMPLOYMENT

THIS COMPANY IS AN EQUAL OPPORTUNITY EMPLOYER

PLEASE PRINT OR TYPE

Referred to
This Company By

GENERAL DATA

Name Last	First	Middle	Maiden Name	Date
Address	City	State	Zip Code	Have you ever worked for this Company? ☐ Yes ☐ No
Male ☐ Female ☐	Tel. No. Area Code	Date Available		
Age	Date of Birth	Citizenship	No. of Dependents (Exclusive of Self)	When?
Marital Status	Date Married	Name and Birth Date of Spouse		
Salary Expected	Position Desired	Relatives Employed by This Company		

Physical	Hobbies	Names and Ages of Children	Is Your Spouse Employed? ☐ Yes ☐ No
Height		Name Birth Date	
Weight		Name Birth Date	If "yes", where?
Color eyes		Name Birth Date	
Color hair		Name Birth Date	COMPANY NAME

FOREIGN LANGUAGE ABILITY — RATE - FAIR, GOOD, EXCELLENT

Language	Speak	Read	Write	Understand

In Case of Emergency Notify

Name	
Address	
City	State
Res. Tel. No.	Bus. Tel. No.

Are you available for foreign assignment?	If married, would you consider a single status assignment?

EDUCATION

Name of School	Address	Attended From	Attended To	Did You Graduate?	Degree	Field of Study
High School						
University						
Special Studies						

EMPLOYMENT HISTORY

NOTE — Columns 1 thru 5 below must be answered in full. WILLFULLY GIVING INCORRECT INFORMATION WILL DISQUALIFY YOU.

(1) EMPLOYED BY — List Most Recent Employer First Include Military Service	(2) Dates Employed		(3) Basic Monthly Salary	(4) Position Held — Nature of Duties	(5) Reason for Leaving
COMPANY	From	To			
Street					
City — State	Number of Months				
Tel. No.					
Supervisor					
COMPANY	From	To			
Street					
City — State	Number of Months				
Tel. No.					
Supervisor					
COMPANY	From	To			
Street					
City — State	Number of Months				
Tel. No.					
Supervisor					

SPECIAL QUALIFICATIONS AND SKILLS

Special skills you possess and machines and equipment you can use (For example, short wave radio, multilith, comptometer, key punch, transcribing machine, scientific or professional devices)	Special qualifications not covered in application (For example, your most important publications, your patents or inventions, public speaking and publications experience, membership in professional or scientific societies, etc. and honors and fellowships received.)

REFERENCES

Name	Occupation	Address

Signature _____ Date _____

STORY BOARD

Scene: #

Setting:

Description of Action:

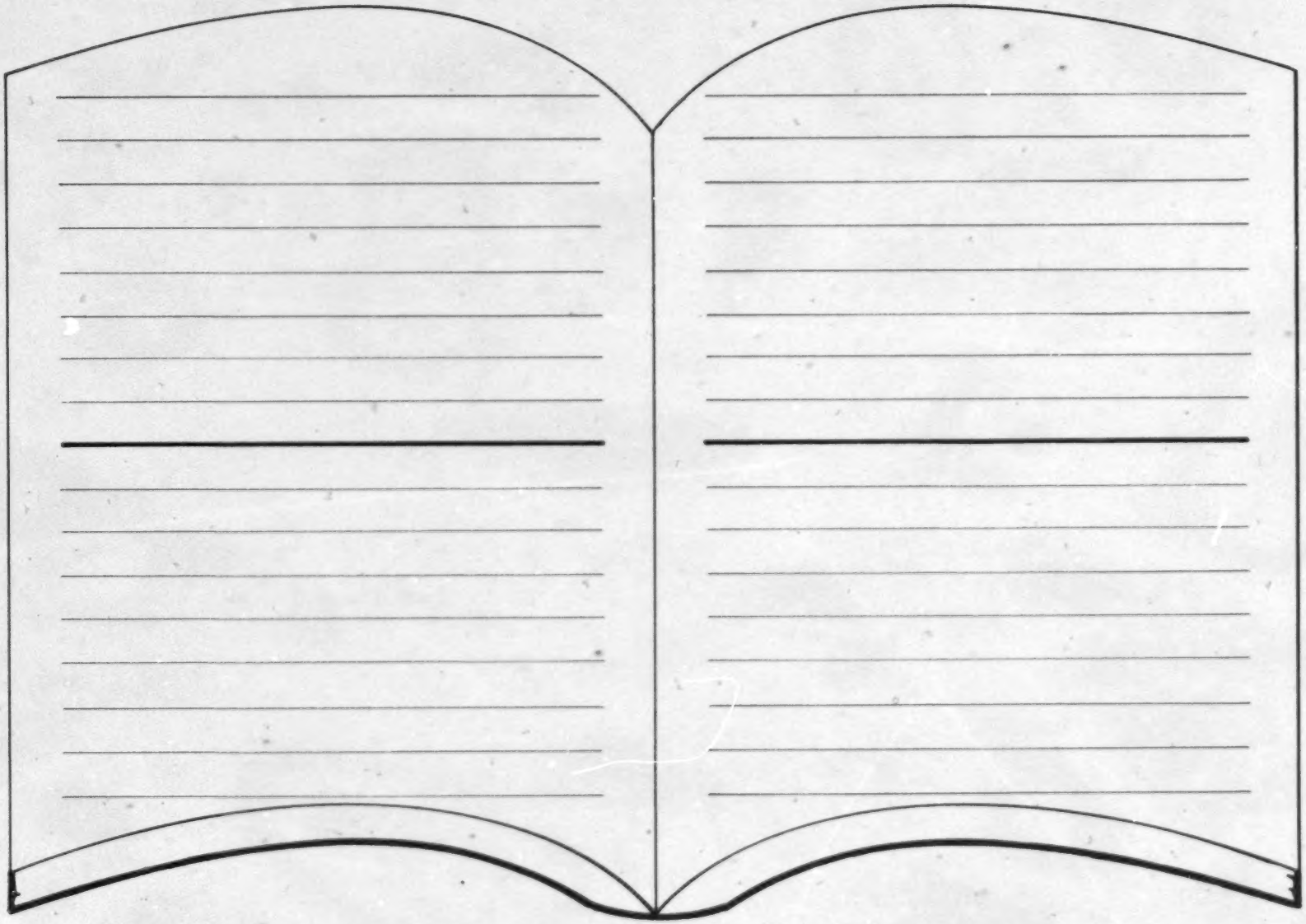
Scene: #

Setting:

Description of Action:

A JOURNAL or A DIARY

(Written by the Protagonist)



BOOKMARK READING RECORD

Student		*Period*
Author	*Title*	
Date	*From Page*	*To Page*

Student		*Period*
Author	*Title*	
Date	*From Page*	*To Page*

For Students: Cut out and use these forms as bookmarks. Record the pages you read daily. Bring your book and the bookmark to your conference with the teacher.

_____
Student

NINETY-SECOND SUMMARY

_____ _____
Author Title

Date	Page	What's happening now?

For student notebook: Keep a daily record of reading progress. Write a brief summary of what you have just read in your book. Bring this Ninety-Second Summary to your conference with the teacher.

INDEPENDENT READING RECORD

Student _____

AUTHOR	TITLE	COMMENTS

For student notebook: Record brief notations on each book that you read independently. Bring this Independent Reading Record to conferences with the teacher.

151

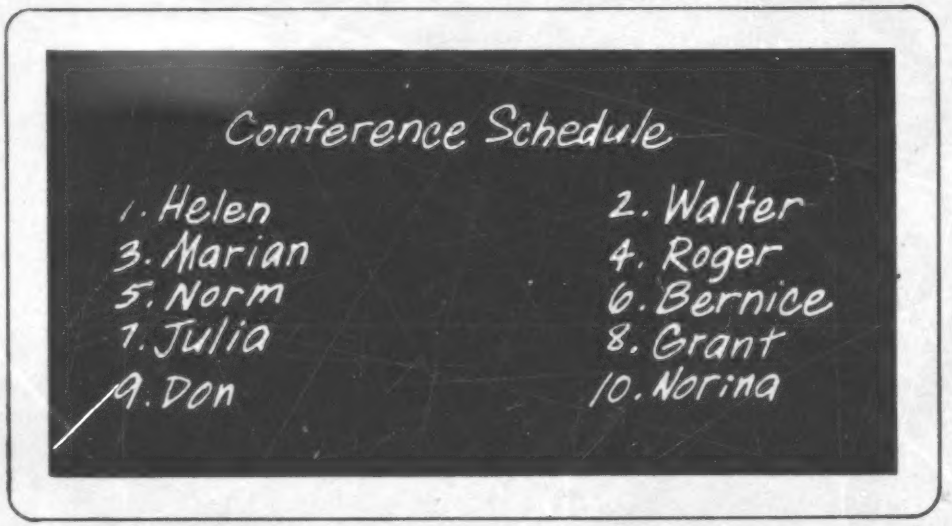
152

ORGANIZING TEACHER-STUDENT CONFERENCES*

While the class members are reading or writing, write two lists of students' names on the chalkboard,

and

arrange three chairs at a conference table.



Explain the conference procedure to the class:

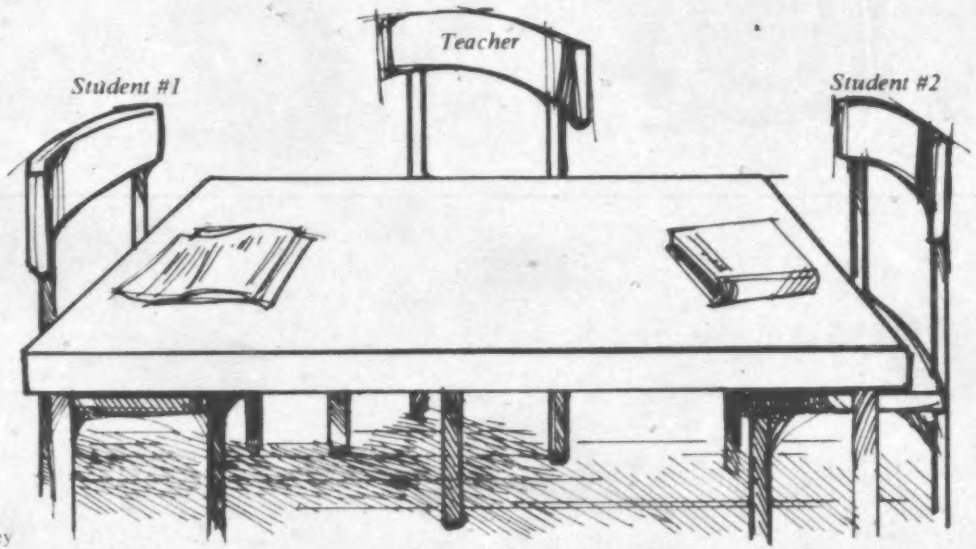
The first two students on the lists should bring their papers and/or book and sit at the table.

While the teacher-student conference is going on with Student #1, Student #2 reviews his/her work or book.

When the first conference concludes, Student #1 returns to his/her desk, and Student #3 takes his/her place at the table.

Meanwhile the teacher talks with Student #2.

This procedure continues throughout the period.



* From a suggestion by Walter Loban, University of California, Berkeley